Macbeth

BAM Harvey Theater
Apr 5—9 & 12—16 at 7:30pm
Apr 10 & 17 at 3pm; Apr 16 at 2pm

By William Shakespeare
Cheek by Jowl
Directed by Declan Donnellan
Designed by Nick Ormerod
Associate director/movement by Jane Gibson
Lighting design by Judith Greenwood
Music by Catherine Jayes
Sound design by Helen Atkinson

The first performance of Macbeth was at Théâtre de Namur, Belgium on September 22, 2009.

A co-production with barbicanbites10; Les Gémeaux/Sceaux/Scène Nationale; Koninklijke Schouwburg, The Hague; Grand Théâtre de Luxembourg; Théâtre du Nord, Lille; Théâtre de Namur/Centre dramatique.
CAST

Macbeth Will Keen
Lady Macbeth Anastasia Hille
Macduff David Caves
Duncan/Scottish Doctor David Collings
Porter/Lady Macduff Kelly Hotten
Malcolm Orlando James
Banquo Ryan Kiggell
Thanes Philip Cairns, Vincent Enderby, Nicholas Goode, Greg Kolpakchi, Edmund Wiseman

American stage manager R. Michael Blanco
Assistant direction by Owen Horsley
Company voice work Patsy Rodenburg, Emma Woodvine
Fight director Jonathan Waller
Casting director Siobhan Bracke
Technical director Simon Bourne
Costume supervisor Angie Burns
Technical stage manager Dougie Wilson
Company stage manager Richard Llewelyn
Deputy stage manager Clare Loxley
Lighting Ross Corbett
Sound Helen Atkinson
Wardrobe Simon Anthony Wells
Assistant stage manager Kate Hall
Production photography Johan Persson
Set built by Souvenir Scenic Studios Ltd
Dyeing and breaking down Gabrielle Firth
Costumes by Denis Bruno, Mark Costello, Wendy Knowles, Sarah Ninot, Chrys Plumley, Lorraine Richards
Wigs by Big Wig Company
Executive director Griselda Yorke
Tours producer Anna Schmitz
Assistant producer Hannah Proctor

The actors are appearing with the permission of Actors’ Equity Association. The American stage manager is a member of Actors’ Equity Association.
It is a huge privilege to be returning to the Harvey.

We are enormously grateful to Joe, Karen, Alice, and their teams for welcoming us back to BAM and for inviting us to perform in their beautiful theater.

*Macbeth* began its life in a small rehearsal room in north London almost two years ago. It has been a long journey from there, via Paris, Milan, Berlin, Madrid, and Hong Kong, to New York where we will finish this tour. Our thanks go to each and every one of the company.

Enjoy the show!

—Declan Donnellan and Nick Ormerod
SYNOPSIS

Macbeth and Banquo, generals in the service of King Duncan of Scotland, are returning victorious from battle when they are hailed by three witches or “weyard sisters” who prophesy that Macbeth will become Thane of Cawdor and then King of Scotland, whereas Banquo’s descendants will be kings. The first part of the prophesy is soon fulfilled when Duncan rewards Macbeth’s loyal service: encouraged by this, and playing on her husband’s ambition, Lady Macbeth persuades him to murder Duncan while he is a guest at their castle. Malcolm and Donalbain, Duncan’s sons, flee to England for safety. Macbeth, now king, has Banquo murdered in an attempt to secure his own position, but Banquo’s ghost appears to him at a banquet. Macbeth visits the witches again. They warn him to beware of Macduff, a noble who has also fled to England, but assure him that he cannot be harmed by any man born of woman. Macbeth orders the murder of Macduff’s wife and children. In England, Malcolm tests Macduff’s loyalty and they then raise an army to march against Macbeth, but he, armed with the witches’ prophecy, believes himself invincible. As his enemies draw nearer, Macbeth learns that his wife is dead. He faces Macduff in combat but when he learns Macduff was born by Caesarian section he realizes that he must face death. Malcolm is crowned King of Scotland.
THE REIGN OF JAMES I

Macbeth was almost certainly written in 1606, in the aftermath of the Powder Plot of 1605 and three years after King James VI of Scotland had ascended the throne of England in succession to Queen Elizabeth. Before he became king of England James had counted himself protected by God from the schemes of his enemies, having as he believed survived an attempt by witches to drown him in the North Sea as he returned from Denmark with his new bride Queen Anna in 1590, and also a conspiracy to assassinate him by his clan enemies, the Gowries, in 1600. A play called The Tragedie of Gowrie was written and put on by Shakespeare’s Company, thereafter known as the King’s Men in the year of James’s accession, and promptly suppressed, since it was forbidden to represent a living monarch on the stage. The Powder Plot, organized by Catholics with the intention of blowing up both the king, his family and the Houses of Parliament so as to install a Catholic monarch on the throne, was discovered on November 5, 1605, a date equivalent for the Jacobeans to September 11, 2001. The failure of the Plot was celebrated in other plays written during the months following: Barnabe Barnes’s The Devil’s Charter, Dekker’s The Whore of Babylon, and Marston’s Sophonisba.

The first few years of James’ reign were notable for other events which provide a context for Macbeth. In 1603 he took over the patronage of the King’s Men. In 1604 he had himself proclaimed King of Great Britain, despite the disapproval of the English parliament, as part of his plan for the total merger of England and Scotland, and in the same year at the Hampton Court Conference he concluded peace with Spain. He aimed to win for himself a reputation as a peacemaker, and to establish the Stuart dynasty firmly on the throne of England. He was the first monarch since Henry VIII to rule England as a father with children who could provide a line of succession, and he attached much importance to his family tree, believing himself to be descended from Banquo, Thane of Lochaber, an ancestor in fact invented by Hector Boece in his History of the Scots (1527). This belief was endorsed in a Latin pageant, Tres Sibyllae (Three Siybys), written by Matthew Gwine to welcome the King to Oxford in 1605, which depicts three Siybys greeting the king as Banquo’s descendant and “mighty Lord of Britain, Ireland, France.” It has sometimes been thought to have influenced Shakespeare.

WITCHES

Although the three Weird Sisters (never identified as witches in the play) are themselves ambiguous figures, they would have been seen partly in terms of witches of the period. Shakespeare combines ideas from English witchcraft, where witches were generally thought of as malevolent old women who could put spells on their neighbours, with Scottish (and continental) views of witchcraft, where they were seen as more powerful figures, able to make pacts with the devil. Before he became king of England, King James believed himself to have been the target of such a pact, and in 1591 took part in the trial of those believed responsible. In 1597 he wrote a guide to witchcraft called Daemonologie, reprinted in 1603 when he came to the throne of England, to assert the reality of the power of witches and sorcerers, in the face of skeptics who doubted it. He took a personal interest in prosecuting those involved in the Powder Plot, and thanked God “for the great and miraculous Delivery he hath at this time granted to me,” regarding the Plot as the work of the Devil.

—Professor Sandra Clark
Helen Atkinson (sound designer)
As sound designer: Edward II and In Bed With Messalina (Eyestrings Theatre Company). This is Atkinson’s first sound design for Cheek by Jowl. As associate designer: Convict’s Opera (Out of Joint). As sound technician: Troilus and Cressida (Cheek by Jowl), The Observer, Gethsemane, Some Trace of Her, The Walworth Farce (Cottesloe, National Theatre), The Big Life, The Harder They Come, Pied Piper (Theatre Royal Stratford East), and three seasons at Regents Park Open Air Theatre.

Philip Cairns (Thane)
Cairns is delighted to be joining Cheek by Jowl in 2011. Theater includes: The Bookie (Cumbernauld Theatre), Fuente Ovejuna (Oran Mor), Othello (Citizens Theatre), A Month in the Country (Aorta Theatre Company), Edward II (Eyestrings), and La Bette Humaine (Anagallis Productions). Workshops include: Blackwatch (National Theatre of Scotland) and Electricity (Young Vic). Television includes: Hold Your Breath (SMG).

David Caves (Macduff)
Caves trained at LAMDA. Theater includes: Troilus and Cressida, Cymbeline (Cheek by Jowl), Stones in His Pockets (UK tour), Carve (Tristan Bates-Atlantic Project Winner), Wuthering Heights, Twelfth Night (Riverside Studios), O’Flaherty VC (Courtyard Theatre), A Lie of the Mind, Mad Forest (BAC), The Duchess of Malfi (West Yorkshire Playhouse), Baal, Black Hands/Dead Section, The Maid’s Tragedy, and Dublin Carol (LAMDA).

David Collings (Duncan/Doctor)
Theater includes: Troilus and Cressida, Cymbeline, The Changeling (Cheek by Jowl), Henry VIII, King John (RSC), The False Servant, The Mandate (NT), Julius Caesar (Barbican), and Richard II (Old Vic). Television includes: Crime and Punishment, The Strawberry Tree (ITV), Song of Summer, The Brothers Grimm, and Julius Caesar (BBC). Film includes: Scrooge, Persuasion, and Mahler. Radio includes: Lord of the Rings.

Ross Corbett (lighting)
Corbett began his lighting career in Inverness, lighting productions at Eden Court Theatre before touring Europe with London Ballet. He has worked freelance since 1986 as lighting designer for numerous theater and corporate events. Theater includes: Hair (Arena Oslo), Grease (Arena Stockholm, Scandinavian Tour), Fame the Musical (Arena version Oslo), Jesus Christ Superstar (Arena Oslo), Chess the Musical (UK Tour), Souls In Motion 4 (European Tour), Carmen Jones (European Tour), Shall We Dance (Winter Olympics event, Lillehammer), Souls In Motion 3 (European Tour & the Astoria, London), and Aspects of Dance (Hackney Empire). Production management includes: co-ordinating Tour de France finish line (Canterbury), Sony’s worldwide product launch (Dubai, Dublin, Gleneagles), and Shakespeare’s Villains (Tour).

Declan Donnellan (director)
Declan Donnellan is joint artistic director of Cheek by Jowl. As associate director at the NT productions include: Fuente Ovejuna, Sweeney Todd, The Mandate, and both parts of Angels in America. Other directing credits include: Le Cid (Avignon Festival), Falstaff (Salzburg Festival), Romeo and Juliet (Bolshoi Ballet, Moscow), and The Winter’s Tale (Maly Theatre of St. Petersburg).

Vincent Enderby (Thane)

Jane Gibson (director of movement)
Gibson is an associate director of Cheek by Jowl and has worked on all but one of their productions. She was head of movement at the NT for 10 years and has worked extensively for theater companies including the RSC, the Almeida, and the Sydney Theatre Company. Opera includes:
Who’s Who

Gawain, La Traviata, and Julius Caesar (Royal Opera House). Television includes: Pride and Prejudice (Emmy nomination for Outstanding Choreography), Wives and Daughters, Madame Bovary, Daniel Deronda, Love in a Cold Climate, Charles II, and Cranford. Film includes: Sense and Sensibility, Mansfield Park, Girl with a Pearl Earring, Iris, Perfume, V for Vendetta, Pride and Prejudice, Becoming Jane, The Golden Age, and Atonement.

Nicholas Goode (Thane)
Goode trained at Rose Bruford College. Theater includes: Oliver Twist (Lyric Hammersmith), Fiddler on the Roof, A Child’s Christmas in Wales, A Christmas Carol (Wales Theatre Company), Fear and Misery in the Third Reich (Watford Palace Theatre), Around the World in Eighty Days, Under the Blue Sky, Rebecca (Theatre by the Lake, Keswick), The Convict’s Opera (Out of Joint/Sydney Theatre Company), The Odyssey (London Bubble), The Tempest (Oddsocks), and Tom’s Midnight Garden (Nottingham Playhouse).

Judith Greenwood (lighting designer)
Greenwood is an associate director of Cheek by Jowl. She joined in 1990 and has toured the world lighting all but one of their productions. Other work includes: Le Cid (Avignon Festival), Boris Godunov, Twelfth Night, Three Sisters (Chekhov Festival), Falstaff (Salzburg), Homebody/Kabul (Cheek by Jowl/Young Vic), King Lear (RSC Academy), As You Like It, Great Expectations, Henry VIII (RSC Stratford), Romeo and Juliet (Bolshoi Ballet, Moscow), The Tempest (Tron Theatre, Glasgow), St. Joan (A and BC), and Andromaque (Bouffes du Nord). She works with Lebanese theater companies in Beirut and has contributed to several books on African theater.

Kate Hall (assistant stage manager)
Theater includes: Rumplestiltskin (Birmingham Contemporary Music Group, Shoreditch Church), Summerfolk, Tonight at 8:30, Six Characters Looking for an Author, A Midsummer Night’s Dream, Damn Yankees, The Marriage/La Cam-
biale di Matrimonio, Two Shakepearian Actors, Lord of the Flies, and Fly with the Stars (all at Guildhall).

Anastasia Hille (Lady Macbeth)
Trained at Drama Centre London. Theater includes: Thérèse Raquin (Leicester Haymarket); Arms and the Man (Cambridge); Richard III, Macbeth, Marat/Sade, The Oresteia, Dream Play, Waves, Dido Queen of Carthage (NT); The Maids (RSC/Young Vic); The Winter’s Tale (RSC); Measure for Measure, The Duchess of Malfi (Cheek by Jowl); The Dark Morphic Resonance (Donmar); Ashes to Ashes, Mountain Language (Royal Court); Three Tall Women (Wyndhams); Two Gentlemen of Verona, As You Like It, A Mad World, My Masters (Shakespeare’s Globe); and Uncle Vanya (Young Vic). Opera includes: The CENCI (Almeida), and Parthenogenesis (James Macmillan, Cambridge/Seville). Television includes: Red Dwarf, Jeeves and Wooster, Kavanagh QC, Trial and Retribution, 11 Men Against 11, Dance to the Music of Time, The Cazalets, Tripping Over, Silent Witness, Spooks, Foyle’s War, and Poirot. Film includes: Five Seconds to Spare, New Year’s Day, RKo281 (HBO), The Hole, The Abandoned (Filmax), Good, and Desert Flower. Radio includes: Othello, The Listening Heart, Who’s Afraid of Virginia Woolf?, and Edward II.

Owen Horsley (assistant director)
Trained at Drama Centre London. As assistant director: The Changeling, Cymbeline, and Troilus and Cressida (all Cheek by Jowl). As director: Edward II, In Bed with Messalina (Eyestrings Theatre Company), and Romeo and Juliet (Love and Madness).

Kelly Hotten (Porter/Lady Macduff/Gentlewoman)
Trained at Drama Centre London. Theater includes: Plaza Suite (Mill at Sonning); Edward II, In Bed with Messalina (Eyestrings Theatre Company); Virgins (Vienna’s English Theatre); The Girl, The Oil Pipe and The Murder in the Forum (Tara Arts); and Hades (Theatre 503, The Company Project).

Orlando James (Malcolm)
Trained at Drama Centre London. Theater includes: Sense (Southwark Playhouse), and Hamlet (Murau Castle, Austria). Radio includes: Ruminations Upon Mortality (BBC/Jessica Dromgoole), Slaughterhouse 5 (BBC/David Hunter), and Chain Gang (BBC/Paul Arnold).

Catherine Jayes (composer)
Jayes is an associate director at Cheek by Jowl. She has composed for: The Duchess of Malfi (1995), Othello (2004), The Changeling (2006), Cymbeline (2007), and Troilus and Cressida (2008). Other composer credits include: His Dark Materials, Uncle Vanya, Hapgood (Birmingham Rep and Tour), The Letter (Wyndham's Theatre), Great Expectations (RSC), The Mandate (NT), Arcadia (Bristol Old Vic), Henry IV, Merry Wives of Windsor, A Midsummer Night’s Dream, and many other productions at Regents Park Open Air Theatre, Liverpool Everyman, and Watermill, Newbury. As musical director/arranger: Merrily We Roll Along (Watermill, Newbury), Amadeus (Wilton’s Music Hall), Gypsy, Fiddler on the Roof (West Yorkshire Playhouse), Sweet Charity, and Guys and Dolls (Sheffield Crucible), plus 20 musicals at the Open Air Theatre, New Shakespeare Company, including: The Boyfriend, Pirates of Penzance, Boys from Syracuse (Olivier Award Winner), and High Society. Film includes: Charlie and the Chocolate Factory, Delovely, and Sweeney Todd.

Will Keen (Macbeth)
Theater includes: The Changeling (Cheek by Jowl); The Duchess of Malfi, The Coast of Utopia, Mary Stuart, Hove (NT); Kiss of the Spiderwoman (Donmar Warehouse); The Arsonists (Royal Court); The Prince of Homburg, Pericles (Lyric Hammersmith); Waste, Tom and Viv, Five Gold Rings (Almeida); The Rubenstein Kiss (Hampstead); Don Juan, Man and Superman (Theatre Royal Bath); A Midsummer Night’s Dream (Albery); Elton John’s Glasses (West End); Dido (Queen of Carthage), The Tempest, Two Noble Kinsmen (Globe); The Seagull, Present Laughter, and The Tempest (West Yorkshire Playhouse). Television includes: Foyle’s War,
Who’s Who


Ryan Kiggell (Banquo)
Trained at LAMDA. Theater includes: Troilus and Cressida, Othello (Cheek by Jowl), The Importance of Being Earnest (Regents Park Open Air Theatre), You Never Can Tell, Amy’s View (Garrick Theatre), Mrs. Warren’s Profession (Theatre Royal Bath), and King Lear (RSC—Ian Charleson commendation). Television includes: Foyle’s War, Henry: Mind of a Tyrant, Harvest, Silent Witness, Holby City, and Trial and Retribution. Film includes: Glorious 39 and Atonement.

Greg Kolpakchi (Thane)
Trained at Drama Centre London, graduated in 2009. Theater includes: Hamlet (Murau Castle), and In Bed with Messalina (Eyestrings Theatre Company). Film includes: Spivs (Carnaby International), and Harry Potter and the Goblet of Fire (Warner Bros Pictures).

Richard Llewelyn (company stage manager)
Theater includes: Troilus and Cressida (Cheek by Jowl); The Permanent Way, Macbeth, Talking to Terrorists, O Go My Man, The Overwhelming, Flight Path, The Convict’s Opera, Dreams of Violence (Out of Joint); My Child, Now or Later, Paradise Regained (Royal Court), The Enchanted Pig (Young Vic), Tender, The Dead Eye Boy, Hand in Hand, The Lucky Ones, Abigail’s Party, Amongst Friends (Hampstead), Roberto Devereux, Bluebeard (Buxton Festival), The Nose, and Blond Eckbert (ROH2).

Clare Loxley (deputy stage manager)
Theater includes: Troilus and Cressida, Cymbeline, The Changeling, Othello, Homebody/Kabul (Cheek by Jowl); The Gigli Concert (Druid); Antigone, A Conversation, Cyrano de Bergerac, Come Blow Your Horn, Playboy of the Western World (Manchester Royal Exchange); East (Leicester Haymarket); Peribanez, Hamlet (Young Vic); Honeymoon Suite, King Lear, Love’s
Labour’s Lost (English Touring Theatre); Blunt Speaking, Arcadia, Heartbreak House (Chichester Festival Theatre); A Doll’s House, Loot, Entertaining Mr. Sloane, Peter Pan, Belonging (Birmingham Rep); The Homecoming, and Men Should Weep (Citizen’s Theatre Glasgow).

**Nick Ormerod** (designer)

Nick Ormerod is joint artistic director of Cheek by Jowl. For the NT: Fuente Ovejuna, Peer Gynt, Sweeney Todd, The Mandate, and both parts of Angels in America. For the RSC: The School for Scandal, King Lear (RSC Academy), and Great Expectations, which he also co-adapted. Other work includes: The Rise and Fall of the City of Mahagonny (English National Opera), Martin Guerre (Prince Edward Theatre), Hayfever (Savoy Theatre), Antigone (The Old Vic), and Falstaff (Salzburg Festival).

**Simon Anthony Wells** (wardrobe manager)

Theater includes: Tosca, Prick Up Your Ears (assistant designer to Peter McKintosh); Much Ado About Nothing, The Tempest, Hello Dolly (deputy costume supervisor, Open Air Theatre Regents Park); Crimes of the Heart (set designer, Union Theatre); Cinderella (set designer, Rhodes Arts Centre); The Visit (costume designer, Embassy Theatre); Grimm’s Fairytales (costume designer, Minack Theatre); Strippers and Gentlemen (set designer, ICA Theatre); Messiah, Duke Bluebeard’s Castle & The Rite of Spring, Jenufa, Doctor Atomic, La bohème, The Magic Flute (deputy wardrobe master, English National Opera); Well (assistant designer, Apollo Theatre); Jack and the Beanstalk, and Dick Whittington (assistant designer, Watford Palace Theatre).

**Dougie Wilson** (technical stage manager)

Theater includes: The Changeling, Cymbeline (Cheek by Jowl); Twelfth Night (Beijing, Ulaan Baatar); Mother Courage (Uganda Tour, Washington); Hold Your Horses, and Mussolini (Edinburgh Festival).

**Edmund Wiseman** (Thane)

Trained at RADA, graduated in 2009. Theater includes: The Last Days of Judas Iscariot, Don Juan on Trial, The Country, Burial at Thebes, The Seagull, Julius Caesar (all at RADA); Look Back in Anger, Single Spies, and The Lieutenant of Inishmore (all at People’s Theatre Newcastle).
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<th>Year</th>
<th>Production</th>
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<td>The Country Wife</td>
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FOR CHEEK BY JOWL

Artistic Directors
Declan Donnellan, Nick Ormerod

Executive Director
Griselda Yorke

Tours Producer
Anna Schmitz

Assistant Producer
Hannah Proctor

Graphic Design
Eureka! Design Consultants, London

Work Placements
Olivia Armory, Stephanie Bain, Edward Fortes, Róisín Stack

Directors of Cheek by Jowl
Sophie Hamilton (Chair)
Jane Reid
John Scott-Moncrieff
Sameer Pabari
Emma Stenning
Tim Stockil
Nicola Thorold

Cheek by Jowl gratefully acknowledges support from Arts Council England.

Cheek by Jowl is proud to be an Artistic Associate at the Barbican.

Cheek by Jowl's performances of Macbeth at Hebbel-Am-Ufer, Berlin were supported by the British Council.

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